

N

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A new kind of water

TEXAS

POST

MYTH

1
3

Nicolas Collins

A / a

M - A SHOWS

U S W

T - P.

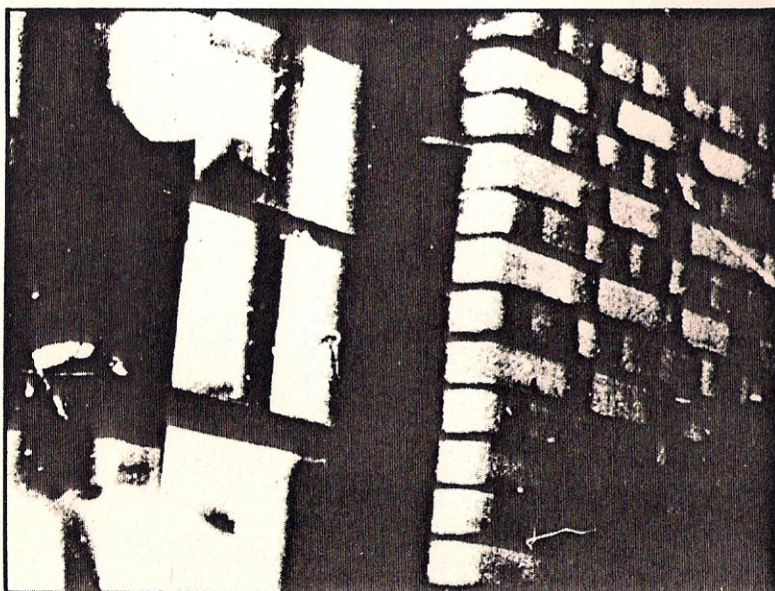
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Stills from "BUZ" 16mm b/w silent print with sterotape sound by
Ll. Dunn(address unknown)

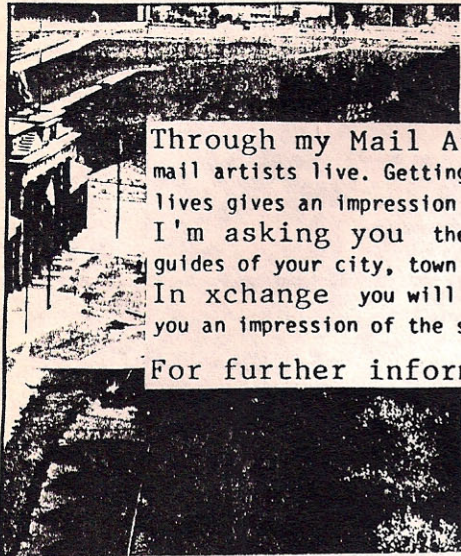
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ANOTHER STRUGGLE
ANOTHER SPAN OF
MONTHS. A DRIVE OF
HOPE AT TIMES EVEN
WITH HOLES. THANKS
TO ALL THOSE THAT
STAY IN CONTACT.
MUCH TO BE PUT TO
WORK AND COME IN
TO PLAY. IN THESE
REGARDS WE CONTINUE.
WITH DIRT IN OUR MOUTH
WE SPEAK WITH NEW
VIEWS. COMMUNICATION
MUST CONTINUE ELSE
YOU COULD FOOL YOUR
SELF.

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The Mail Artists
City Archive
a dept. of F.I.X

Through my Mail Art work I've become more & more interested in where & how mail artists live. Getting information on the geographical & social surroundings of their lives gives an impression of the artists her/himself.

I'm asking you therefore to send me maps, tourist information, pictures & travel guides of your city, town or area.

In xchange you will get a small book on Berlin, written in English. It will give you an impression of the situation here in Berlin.

For further information please contact

MACA

c/o Fix

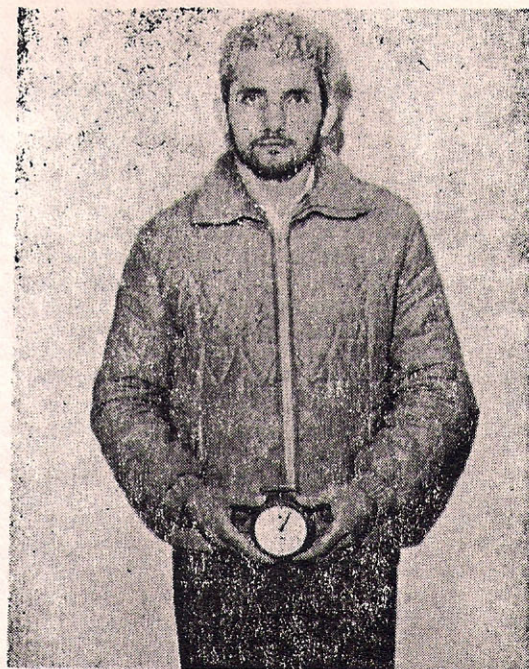
Reisstr. 26

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W.-Germany



THE MUSEUM OF MUSEUMS
bouckaertstraat 8 - B-8790 waregem belgium



NENAD BOGDANOVIĆ: A minute of silence
for performances, 1984.

NENAD BOGDANOVIĆ

S. MARKOVIĆA 41

25250 ODŽACI

YUGOSLAVIA



This is my reaction to an open letter/chain letter/information letter, which I got from Enrico Oliva this year, and which is initiated by LARRY D. SMITH. He had "this simple yet cosmic idea:" He wants us to "inundate" major art establishments like the museum of modern art in N.Y., Centre Pompidou in Paris, etc.! Their addresses should be spread in the network. The Mail-Artists should "send artworks to every conventional art institution (they) like." And he says "Don't send them just one single artwork; send one each week, or even every day! Inundate them!"
(All words in " " are original words from the OPERATION SMITH sheet.)

Well, I think this idea is not even original, neither to send art to institutions, which don't care about Mail-Art, nor to be exhibited in the Centre Pompidou or in the Museum of Modern Art. Mail-Art is more than just being exhibited, it's communication, it's correspondence, it's a kind of living, a way of thinking. Mail-Art is based on exchange, and what do you think they'll send back? Nothing, I'm sure. They would throw away all the artworks, because they wouldn't believe the sense behind Mail-Art. You're also not invited friends(not friends!) of yours to have a cup of coffee, so why sending art to somebody, who don't care about it?? Mail-Art can even better be presented in every living situation(and you know, museums are even dead!), like in house galleries like J.O.Olbrichs KUNSTRAUM or my ARTCORE GALLERY, or in official situations, like in a park (like Mr.Bop did it) or in the streets.
TO REDUCE MAIL ART ONLY TO THE ARTWORKS THAT ARE SENT OUT BY MAIL IS TO CASTRATE MAIL ART ! Mail Art is a living underground culture and every contact with "normal" art institutions is dangerous! Because they have their own standards, ways of working etc., which they also use directly for Mail-Art (Example is the Biennial of Peace in Hamburg where they censored about 300 artworks by Mail-Artists. They only show the half of the entries, and also not all, they choose!) So be careful with art institutions, they're another world. Do not try to establish mail-art in "normal-art-scene". I think it would kill the Network.

Please send me your statements, and send them also to LARRY D.SMITH

GRAF HAUFEN
WEISESTR. 58
D-1000 BERLIN 44

LARRY D. SMITH
BOX 704
RD 1 EAST FREEDOM
PA., 16637 U.S.A.

ARTCORE GALLERY

Graf Haufen
Weisestr.
1000 Berlin
622 73 59 ☎

58
44



(In 1979 mailart shows were proliferating and veteran mailartists were becoming concerned about show announcements that were appearing in publications that labeled themselves as "mailart shows," while stipulating such things as SASEs, prizes, money for catalogues/postage, juring, etc. Vittore Baroni from Italy and Lon Spiegelman from Los Angeles, et al, addressed this issue and published a joint statement/manifesto which was distributed throughout the mailart network. What follows is an excerpt of that document, which for the first time spelled out the "non-written rules" of mailart shows. Reprinted from an article written by Lon Spiegelman for "Pro Fun," 1980, Los Angeles, California, USA.)

I don't exactly remember how it started, but around November of last year (1979) I began corresponding with Vittore Baroni about the future of mailart. We seemed to have common concerns and Baroni suggested that I write to the Artrart Mario Lara whom he had been carrying on a dialogue with about the same concerns.

Baroni sent me a translation of the joint statement that he had collaborated on with Daniele Ciullini, Nicola Frangione and Marco Pachetti and printed 500 copies which they distributed to Italian mailartists.

After corresponding with Mario we decided to issue an American joint statement addressing basically the same issues as the "Gang of Four."

While the eternal-mailart network has no formal rules, it is growing at such a rate that certain "considerations" must be given to the conduct of those individuals hosting mailart exhibitions if the system is to grow in a positive way.

Beyond the dictates of basic human nature, focusing on politeness, mailart shows are a two-way street of communication. We, as practicing mailartists, feel that the following "considerations" should form the foundation of any show that calls itself a "mailart show."

- (1) No fee (2) No jury (3) No returns (4) All works received will be exhibited,
- (5) A complete catalog will be sent free of charge to all participants. (Hopefully the catalog will be more than just a list of names.)

If for whatever reasons a mailart show curator cannot fulfill these "considerations," then he/she should return, without cost to the contributing artist, all mailings received.

As this new art phenomenon emerges and develops, it is our wish to offer clarity.

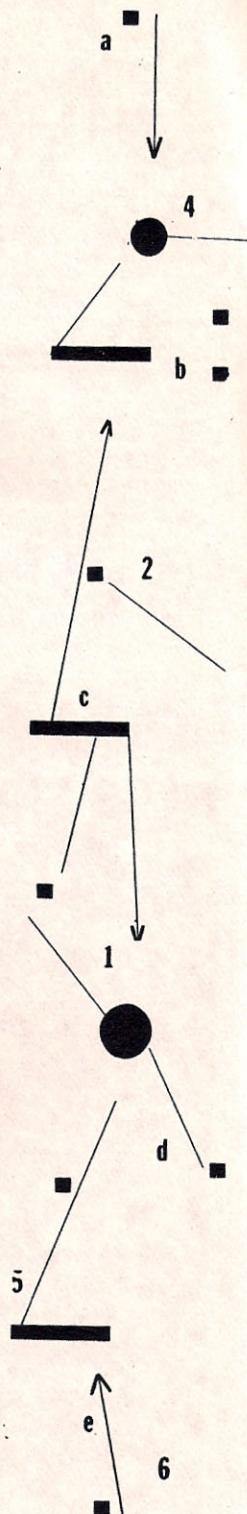
"Mailart is not objects going through the mail, but artists establishing direct contact with other artists, sharing ideas and experiences, all over the world."

It's time to strengthen this vital alternative avenue of self-expression because we no longer feel that the present-day art structure is concerned with the artist as a sensitive individual, trying to develop within an ever increasing and complex cultural milieu. Art today is concerned with valuable objects and status. Mailart is concerned with communication. Art is magic, magic is fun, art is fun.

Whereas in the past, we mailartists would send works to mailart shows merely because they were listed as such, we no longer find it acceptable to submit material to shows that do not deal—**up front**—with these "considerations."

While the term "boycott" is extreme, we feel obliged to hold back entries from any show calling itself a "mailart show," that does not spell out—**up front**—its intentions concerning the "considerations" listed above, thus completing the circle of communication.

Thank you and sincerely, Mario Lara and Lon Spiegelman
 (Mailart is still the art of "no rules." Only the "considerations" of basic human politeness prevail. It must be remembered that a mailart show curator receives one of the world's finest collections of art "free" and we feel that the host "owes" something to those individual threads who compose the final piece. Also, curators get to keep the artist's work and should get something in return for their energy/time. Without them there would be no show.



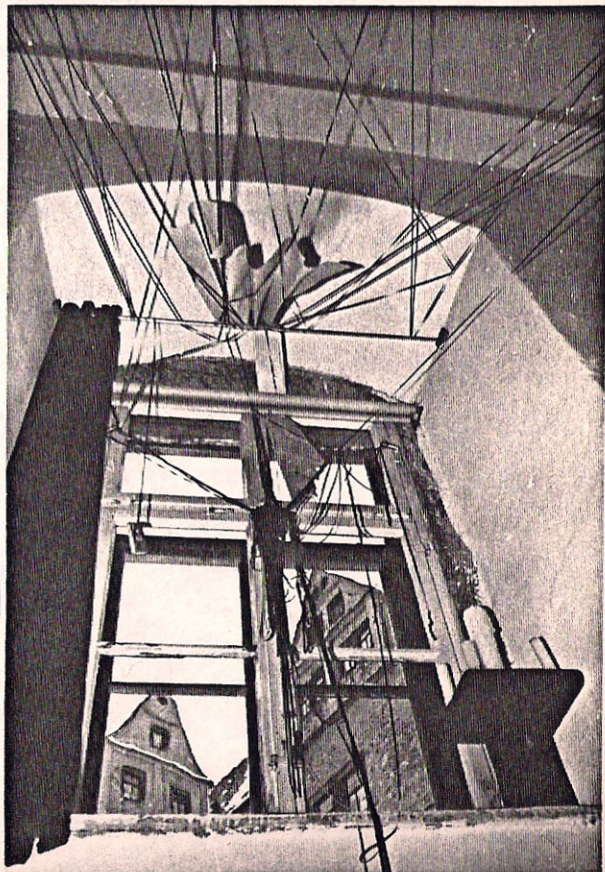
MAIL-ART SHOWS

ONE THING WE HAD SET OUT TO DO WHEN WE BEGAN N D WAS TO HIGHLIGHT MAIL-ART SHOWS. BUT AS THE QUANTITY WAS OVERWHELMING WE HAD NO LINES DRAWN. TO MENTION ALL THE ONES WHO SENT US MATERIAL, CATALOGS, ETC . . . WOULD HAVE BEEN DIFFICULT. SO WE DECIEDED TO PRINT MAIL-ART NOTICES, ADS, AND INFORMATION FOR FREE. THIS WE WILL CONTINUE . BUT YET NOW IT IS ALSO TIME TO TRY TO SUPPLY CERTAIN THOUGHTS ON SOME. FEEDBACK ON THIS IS WELCOMED .

CASTLE ART FUN - Karsten Matthes for this project mailed out several photos of cups and had them mailed back to him 'treated'. Interesting also for the participants which were mainly East European contacts . Also sent out to all were excellent photo postcards of the work sent back.

I myself have probably sent material up to over 100 various Mail-Art shows and projects. So far I've been present at about 10.

For the majority of those that contribute to Mail-Art shows, the most they will see or hear of the event is the documentation or catalog mailed out once the show is over. This of course varies to a list of participants, posters, small catalogs and at times full size books - all this depending on the finances and energy of those that have put on the show.



דאר אמנות

המגילה נגולה

MAIL ART

THE SCROLL UNROLLS

יולי — אוקטובר 1985

JULY — OCTOBER 1985

JANCO-DADA
MUSEUM

מוזיאון
ינקו-דאדא

עין-הוד, ישראל
EIN-HOD, ISRAEL

המכובדת של המגילות הקסופוטמיות, החתום המלוכה: ex libris
למיניו, וכינוא: כאלה — "טאטור" קונטרה-שימושי,
המטביע באופן משעשע מעמד רשמי של אמנות לכל העסק.
הכולים הללו יש בהם מכול של רעיונות אמנותיים, אימאגיים,
וגם קריאות קרב:

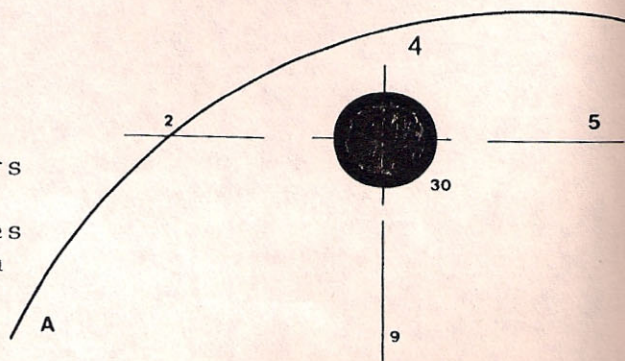
THE SCROLLS UNROLLS - Put together by David Cole and Judith Sher-Dan in Ein-Hod Israel Janco-Dada Museum. The first international Mail Art show in Israel. There is also an excellent book of the show. An extensive list of participants as well as art work and text. Text is both in Hebrew and English. Excellent introduction by Annabelle Henkin Melzer. David Cole-19 Grace Court, Brooklyn, NY 11201.

שינוי זה לא יוצא לאור. המסמכים הראשונים של כתיבה אוטומאטית, ושלח את העניין כדורא. ה"מכתב" הזה, השמור כיום ב"Philadelphia Museum of Art", הוא דוגמא חלוצית של הפעילות הנקראת עכשיו Art Mail. פעילות שכיום שותפים לה אלפים רבים של אמנים ביוזר משלושים וחמש ארצות. רשת ה"Mail Art" הגיעה לאורך עשרים השנים האחרונות עד כדי כך שנמנו על משתתפיה כעשרים אלף (יש אומרים קרוב לחמישים אלף) אמנים, כאשר בכל יום נחן עוסקים במלאכה באופן סדיר כמה מאות. כשמדובר במספרים כאלה, יכול להיות שוהי התנועה האמנותית הרחבה ביותר שהיתה אי פעם, אי שם.

Sometimes you will hear nothing. The documentation can never approach the true feeling of the event. At times the documentation becomes the art work. One might be able to grasp impressions, but not the feeling.

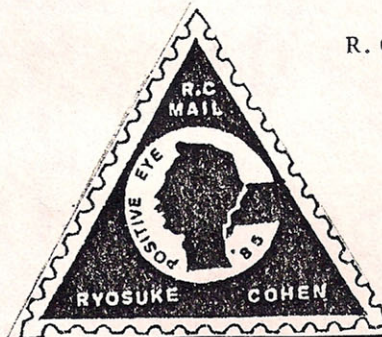
The Mail-Art shows which I have enjoyed the most sometimes seem to approach environments. All sort of media being submitted to the theme of the show, and it then all explodes together in the area selected. The idea of having a Mail-Art show, where contributors mail in their art work and then being pasted to walls, has at times expanded to more. Whole events can be staged while the show is in progress and other going ons.

There is the need for Mail-Art shows. At the least, they are a vehicle for networking various bodies together. As long as Mail-Art shows continue to sprout up and mail out their lists, then the most visible part of Mail-Art will continue to live, be thought about, and of course, be argued about.



It isn't everything that exchange a work from one to another in mail art network. It is the most important to join much more people of other countries. Sending to B from A, to C from B, to D or B from C, E sends back to B or C. This is they to spread the network. Once, people believe that art is the product of the privileged classes called artists, so they put the framed pictures or priced them unreasonably as sales contracts. In their reasons they think art is material. I think art is information. The personality and creative power of all the persons who follow it spread as information. we positively use the stamps and the envelopes of others. We are glad to use or offer them. there is no need for us to stress our own originality. It is a change of 180 degrees from the past. Mail Art network is the most wonderful movement that can solve the carious problems of present art and artist;- authority, exchange of informantion, too notional art, mistaken holiness and so on.

RYOSUKE COHEN
1-6 HIYOSHICHO
MORIGUCHI-CITY
OSAKA 570 JAPAN



R. Cohen



To my mind the most crucial part of any 'Mail-Art' show is, that all work received will be shown. If work is selected to be shown that only fits the curators idea of what the show should exhibit, then the whole notion of what a Mail-Art show is about has been lost. I can not censor what comes in my mailbox. I can be selective to those I wish to correspond with, but ALL have equal votes in the mail box. A Mail-Art show is a open forum of exchange and it needs to be kept healthy ! Those that abuse this are only limiting the various ranges of possibilities for themselves, those that came to see the show, and those that submitted material.

Stage your own events and make known your own tribal wants, but if you are to call it a 'Mail-Art' show be ready to follow the 'considerations' while your mail box explodes.

NETWORKING CURRENTS by Chuck Welch is an excellent book put out by Sandbar Willow Press. Loads of Mail Art information is covered. The WNYC radio broadcasts are reprinted with Buster Cleveland, David Cole, Carlo Pittore, Mark Bloch, John Evans, and John P. Jacob. Information also on the 'Flags for World Peace' project. Excellent reading the whole way through. Chuck Welch has covered a lot of topics concerning Mail Art and networks. Good background and history. 145 pages. Cost is I think still \$ 10. Write : Sandbar Willow Press, Po Box 883, Brookline, MA 02148.



Jürgen Olbrich and Chuck Stake

The Canadian Correspondence Art Gallery (CCAG) recently held a Mail-Art symposium May 5th till May 10th 1986 with Jürgen O. Olbrich presenting an evening of performances, a lecture, and participating in a Mail-Art workshop and panel discussion on Mail-Art. Also at the panel discussion was to be Anna Banana, buzBlurr, the Cracker Jack Kid, Mark Dicey+7,000 Cattle and also others. CCAG is coordinated by Chuck Stake with Sandra Tivy, Mark Dicey, and Calgary Correspondence Art Society. They also had an on going Mail Art show from September 85 through June 1986 which was cycle one.

For further information: C C A G
Third Floor 118-8th Ave S.E.
Calgary, Alberta
C A N A D A T2G 0K6

N D: Give history and how A/a began.

A/a : Artitude/audiophile (or simply A/s now) either began as an unpoped kernal of Orville Redenbacher in someone's leaky microwave, or else it was an extension of a music column conducted in a collage newspaper - - in either event the first issue came out in October 1984, one month after the first release of the first audiofile Tape. I can't believe it's coming up on two years now. Christ. The wirtting and appearance have improved significantly in that time, as ideas are confronted and as the control of media stereotypes has broken down.

N D: How do you finance it ?

A/a : It isn't a matter of financing this turkey so much as bankrolling it. Between that and buying musical instruments I've depleted a once-tidy nestegg into a clump of dirty weeds. If I were more active in-selling tapes and advertising I'm sure A/a could be solvent. But I guess I'm not cut out for high finance.

N D: What are some of the biggest problems you encounter to keep A/a going ?

A/a : Some of these hurdles, in addition to those just described, have included an inability to find a stream of not just blurb reviewers, but essayists. There seems to be an anemic lack of solid writers and thinkers associated with American independent music culture today. My reasons why this is so could offend some well meaning people, so I will pass over the subject here; although I believe I have expressed myself on the matter in Pollution Control and Cassette mythos, not to mention Unsound (my favorite home away from home, as a writer). Other problems I chalk up to my own laziness and lack of (interest in) business acumen. You can begin to see that A/a is essentially the product of one, which unfortunately leads it meandering down the path of solipsistic ramblings a few times too often. Sordide Sentimentale sees this aspect of publishing as a virtue, but I also see it as a failing.

N D: What direction do you see yourself now going ?

A/a : Good question, because it's not clear cut. Definitely A/a will never ring in the bucks which come from Option's competition with the whoreish Spin, nor should it, and so its direction turns (perhaps logically) towards an extreme suspiciousness of the influence of rampant capitalism upon modern music. Taking into account that my own private research and interest has led me to outspoken Marxist and anarchist essayists, A/a is undergoing what I think is a well-deserved turn to the angered...even to the offensive. This is not the "Fuck everything" attitude of punk(God forbid) but the "scientific" application of analytical methods to unquestioned conventions. And with postive results, I think, including the resuscitation of A/a from what I felt was a creeping redundancy. However I feel that should I ever become strong enough to join formal protests instead of simply backseat driving, then my need for A/a would probably vanish. So for me A/a is therapy beside being luxury. Can you sense the contradictions coming hard and fast now ?

A/a



Carl Howard
Artitude / Audiofile
209-25 18 Avenue
Bayside, NY 11360



N D: How long do you hope or plan to keep A/a going ?
A/a : It will continue as long as there is some demand for me to do it, which there is, and as long as the money holds out (figure five minutes). At the beginning of this year I had considered closing it down by the summer, but since the ideological revival which was issue # 10(subtitled "the State of Things..."), the door has been reopened at least until early 1987.

N D: What things keep you involved with it ?

A/a : What keeps me attached to it has got to be some deep-seated need to communicate to myself as a disenfranchised suburban white boy, since it's hard for me to find the energy to crank out articles, and to do the mail(which I haven't the money to do properly anyway), and to package tapes which I can't afford to advertise, all the while grinding out my Nomuzic solo stuff (four tapes since January 1985, which is obscene unless you're Big City Orchestra). But there are some breaths of air--they come from writing a good article, one that I know is good, or from completing eight full pages of layout and knowing that another issue is completed (although far from mailed), and from contacting good spirits, like William Davenport or Audio Letter or Amor Fati or Attrition or Dance Naked (Adventures in Reality)

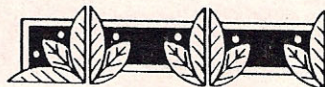
Unfortunately my own everyday environment is really piggish and bland. So it's got to be an elaborate defense mechanism. Also my feeling that people who consume cultural products without regurgitating something, or reciprocating an idea through some act of free labor, are walking cesspools. Like, if we editor-types and musician-types could not do some work of our own, then we would surely strangle in our own vomit, in the backed-up shit omnipresent mass media consumption. Passivity is out of the question--that's why I don't understand the motivations of some fanzine people. Why do they continue to spew unsolicited praise upon people who are already receiving remuneration ? But of course the music industry thrives partially through the existence of such unwitting pimps. Now refer back to answer # 3.

N D: How many copies do you put out of each issue ?

A/a : Want a short answer now ? The run is 1,000 per issue. That's hundreds more than I get out, but with off-set printing, you just press the ON button and ZAP! - fifteen hundred copies are out before you can turn it off again.

N D: What luck or bad luck have you had with shops or distributors ?

A/a : My problem with distributors is that I'm too broke and lazy to get the damn thing off to them. I'm also two issues behind with some subscribers, if any of you disgruntleds are reading this now, I beg your forgiveness, but please scribble me a card (steal the stamp where you work) to let me know. I have no idea who's still alive and who isn't anymore. As for shops, several that I've been in have closed, and a couple of others are too broke to pay, so I give them freebees. What did I say about business acumen ? Total loser. And that's the magic A/a story.



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THE INTERNATIONAL SHADOW PROJECT - IN PIES

WHEN THE FIRST ATOMIC BOMB EXPLODED OVER HIROSHIMA FORTY YEARS AGO, HUMAN BEINGS WHO WERE WITHIN THREE HUNDRED METRES OF GROUND ZERO WERE INSTANTLY VAPORIZED BY THE SEARING HEAT, LEAVING BEHIND ONLY THEIR SHADOWS.

THE REMNANTS OF THESE INNOCENT VICTIMS PROVIDE THE IMAGE AND THEME OF THE SHADOW PROJECT, A SOLEMN MEMORIAL WITH A SINGLE PURPOSE: TO HELP PEOPLE UNDERSTAND AND IMAGINE THE DISAPPEARANCE OF LIFE THROUGH NUCLEAR WAR.

THE SILENT, ANONYMOUS SHADOWS SCATTERED THROUGHOUT THE CITY ARE REPRESENTATIONS OF A SIGHT WHICH, IF A BOMB HAD BEEN DETONATED, WOULD BE SEEN BY NO ONE. UNLIKE THE SHADOWS LEFT BY A NUCLEAR HOLOCAUST, THE IMAGES PAINTED ON THE STREETS ARE NON-PERMANENT.

AS ARTISTS AND RESPONSIBLE HUMAN BEINGS, THE PARTICIPANTS IN THE INTERNATIONAL SHADOW PROJECT WANT TO MAKE THE DANGERS OF NUCLEAR ANNIHILATION VIVID. WE HAVE ATTEMPTED TO PROVIDE IMAGES THAT WILL AWAKEN ALL OF US TO THE IMMEASURABLE THREAT TO HUMAN LIFE POSED BY OUR NUCLEAR ARSENALS. THOSE WHO VIEW THE HUMAN SHADOWS ARE ENCOURAGED TO IDENTIFY PERSONALLY WITH VICTIMS OF NUCLEAR DESTRUCTION. WE NEED TO DRAW THE CONNECTION BETWEEN THE PRESENT ARMS BUILD-UP AND THE INEVITABILITY OF THE SAME SORT OF NUCLEAR HOLOCAUST THAT OCCURRED AT HIROSHIMA AND NAGASAKI. IT IS OUR HOPE, INDEED IT IS OUR EXPECTATION, THAT PEOPLE, SEEING WHAT IS LEFT AFTER NUCLEAR WAR, WILL TAKE ACTIONS TOGETHER TO PRESERVE LIFE ON EARTH AND AVERT OUR COLLECTIVE DISINTEGRATION.

ORGANIZER FOR ITALY:

RUGGERO MAGGI

Arte Postale! - S.i.n.ews 1986.

And now some information about Arte Postale! magazine: all old issues (1-53) are deleted, while N.54 (The Cornucopia Catalogue) is available free, or rather in exchange for your own mail-art publication or works. Next issue, N.55, will be published in feb/may 1986 and will be a personal view of your humble penpal on the mail-art scene, ethics and antics. A little Handbook to keep by the bed and show to friends. Right after that, I plan to print two more issues in 1986, so here are the given themes if you want to join in:

a) The Brain Factory, anything to do with neuropolitics, expanded consciousness, altered states, inside the brain, mindpowers, etc. Texts, diagrams, graphics, photos, books, etc. accepted, material to be published will be subject to selection and editing, but all participants will receive a copy of the magazine. You may be witty, but also "serious" contributions are welcomed.

b) The Cut-Up heritage, yes, again! I am collecting homages to William S. Burroughs & Brion Gysin, in the form of portraits, cut-up writings or visuals, essays, photocopies of rare articles, etc. The focus is on the far reaching influences of the cut-up theories proposed in the 60s. Only a selection of the works received will be published, due to usual lack of funds, but all will receive a copy.

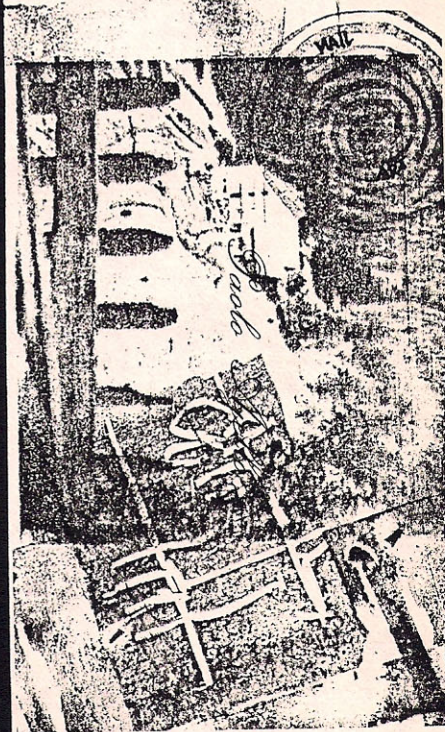
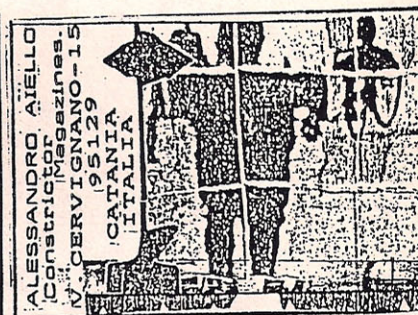
NB: projects a) and b) may not appear in this order, so feel free to contribute from now to both - anyway take your time & think about it, I'm not going to use thoughtless stuff - life is hard for us both, so why waste your stamps if you do not really have something to say on these themes? Deadline: approx. Sept. 30, 1986.

Yours in Love, Will & Neil, *Will & Neil*



VITTORE BARONI VIA RAFFAELLI 2
55042 FORTE DEI MARMI ITALY

SYNTHETIC INTERNATIONAL NETWORK



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I.S.C.1

Music from... Belgium/England/Japan/Norway/Scotland/U.S.A./Wales.
By... Viscera/Slaughter Tradition/Maghea & Insanity/Maybe Tomorrow/Opera for Infantry/
Univoldual/Kowa/AbsoluteBody Control/Tender loving Care/F.I./Political Asylum/Man's Hate/
Datakluss/J. R. Smets/Ray the Poet/Zanstones/Distorsion.

I.S.C.2

Music from... Australia/Belgium/England/Norway/Sweden/Switzerland/U.S.A./Wales.
By... Partners in Crime/Last Exit/4Thousand Million/Mass of Black/Finai/Zanstones/S.O.D./
Maghea & Straggianoptf 99/Stupids/La Masque/A Technicolor Dream/Dennis Carleton/
Western Front/Ulf Knudson/The YM-Tribe/Unknownmix.

I.S.C.3

Music from... Belgium/England/Italy/Norway/Scotland/Sweden/U.S.A./Wales.
By... Political Asylum/Autentiskfilm/Skogvoktern/Lister/Merkelagt Bevegelse/Men of Courage/
Mlasma/Sicky Spread/Master, slave Relationship/The Phallacy/tremskrittet/Absolute Body Control/
Barths Epitaph/Savage Circle/The Bristles/Scientific Creative Intelligence.

I.S.C.4

Music from... Belgium/England/France/Northern Ireland/Switzerland/U.S.A./
West Germany/Yugoslavia.

By... The Klinik/Unknownmix/Bloody Hypocrites/F.I./The Drag/Univoldual/Electro Hippies/
D.V.A. Minuta Mrznje/Les Bouseux Psychedeliques/The Affairs/If, Bwana/Anathema/
Synthetic Products/Mlasma/Pseudo Code/The Submensa's/M.A.L./Narzisse.

I.S.C.5

Music from... Belgium/Czechoslovakia/England/France/U.S.A./Wales.
By... Antibiotic/Phillips' Hot Bip/Laurent/Symbol of Freedom/Univoldual/George Dimeco/
Mama Bubo/Vita Noctis/X Ray Pop/Terry Gray/B.E. Pilcher/New 7th Music/
Barry Weinberg & the Blues Chargers/Ray Pearson/Zone Verte/Narzisse.

I.S.C.6

Music from... Belgium/England/France/Holland/U.S.A./Wales.
By... Sombrero Galaxy/If, Bwana/Zanstones/JD3/Pete Bell/Controlled Substances/Kevin Lytle/
Paul Kelday/B.E. Pilcher/James Hill/Clive Kingsley/Robert Rich/The Day Rosemary Said-
She Was Pregnant/Rat/No Unauthorised/Finai/Foreign Legion/Vacuum/Vox Paris/
Crawling From The Wreckage.

I.S.C.7

Music from... England/France/Ireland/Japan/Norway/Scotland/U.S.A./Wales.
By... Alan Cornelius/Post War/Mystery Hearsay/Last Rites/Headcleaners/Famlende Forsok/
Paranoid Visions/N.B.N./Opera Multisteel/The Apostles/Face In The Crowd/Fever Heroes/
Celestial Orgy/In '8/Compulsion Brothers/C'laaps

I.S.C.8

Music from... Belgium/England/Holland/Italy/Poland/Scotland/Spain/Sweden/U.S.A./Wales/
West Germany.
By... Comando Bruno/James Morrison/Klaus Groh/Chumbawamba/Danbert Nobacon/De Fabrick
Societys Rejects/Miroslaw Rajkowski/Luca Mit/Will Pritchard/Paul Kelday/Dissolutio Humant-
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Min. Loop1 Loop2 Loop3 Loop4 Elektron

0

0:30

1

1:30

2

2:30

3

3:30

4

4:30

5

Konzept : 55

Realisation :

Loop1 21 sec / 14 Elemente / 2-gigant elektronisch
 Nr. 1 2 3 4 5 6 7 8 9 10 11 12 13 14
 Elemente-
 Länge 17 7 8 11 6 10 4 11 10 20 5 5 11 4 [cm]
 Pausen-
 Länge 5 15 9 10 8 6 2 10 10 10 10 10 5 11
 Verlauf

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Loop2 16 sec / 12 Elemente / präparierte
 Nr. 1 2 3 4 5 6 7 8 9 10 11 12
 Elemente-
 Länge 16 6 8 11 7 8 11 5 6 12 10 11
 Pausen-
 Länge 4 11 4 10 3 8 12 12 5 10 8 12
 Verlauf

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Loop3 12 sec / 10 Elemente / Piano + Elektronisch
 Nr. 1 2 3 4 5 6 7 8 9 10
 Elemente-
 Länge 6 11 20 8 16 5 11 7 5 12
 Pausen-
 Länge 5 15 5 10 8 9 11 5 4 21
 Verlauf

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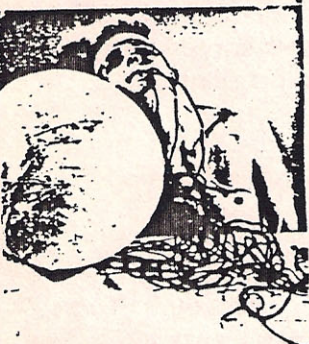
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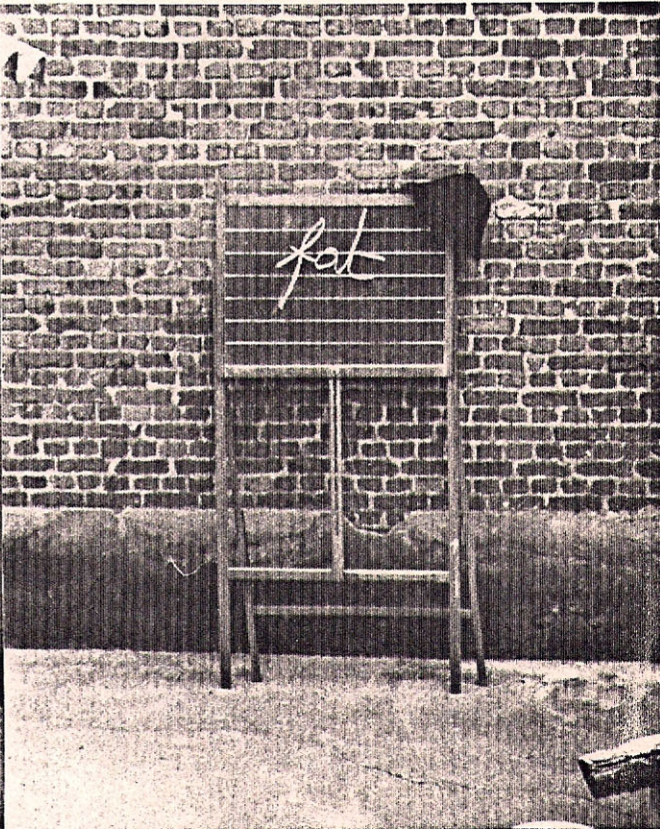
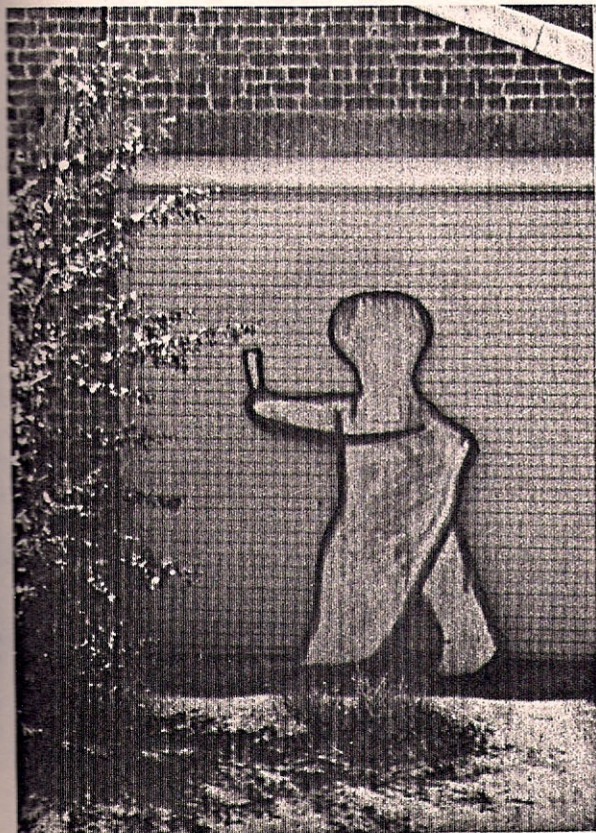
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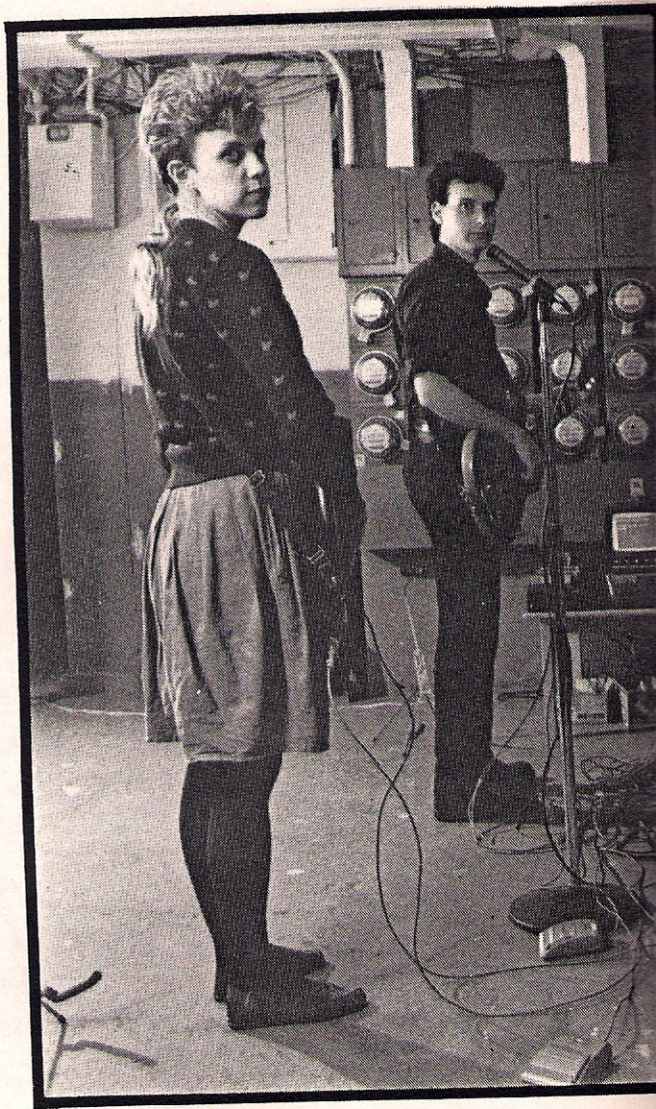
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N I C O L A S

Nicolas Collins was born in New York in 1954, and has been composing and performing electronic music since 1972. He has presented his work throughout the U.S., Europe, and South America as a solo artist, in collaboration with Peter Cusack, Ron Kulvila, and Bob James, as a member of David Tudor's "Composers Inside Electronics", and most recently with his own ensemble. Recordings of his music are available on Lovely Music Communication Ltd. (325 Spring St, NYC, NY 10013), Trace Elements Records (172 E 4th St. Suite 11D, NYC 10009), and Tellus Audio Cassette magazine (c/o Harvestworks Inc. 16 W. 22nd St, NYC 10010).

N D: First off could you talk about your tour plans for "Devil's Music" ?

NC: The piece was conceived to have latitude for a wide variety of different kinds of performance venues, alternative art spaces, it's being done at New Music America, and also for live radio performance which I see as being sort of the ultimate subversion, because I'm grabbing stuff off the radio and then rebroadcasting it, over the radio again. People always ask 'what happens if you sample the station that you're playing on at the time, do you get some enormous kind of feedback?' I suppose conceptually you do but actually due to the delays involved in the piece nothing terribly dramatic happens. In any case, that's why when I travel I do try to line stuff up on radio stations even if I'm just traveling for other reasons than music. I like the feeling of being able to do it out on the air and do it in as many places as possible. In fact at the moment I'm putting together a proposal for New York City Council on the Arts to get money to put together some circuitry to do the piece in a semi-automatic fashion. It would all be mounted in a heavy duty road case and it would be shipped from radio station to radio station across America where it would perform under the guidance of station personnel. You would get a 15 to 20 minute performance with the thing and then the station would send me back a cassette dub of what had happened so I can hear how it is doing. Then they would ship the machine on to the next radio station on the queue and this way it would slowly circle the United States without my actually having to travel all around and would allow the piece to get a lot of airplay. So there is a totally mechanical tour in the works that way, in addition to ones I would be overseeing.



C O L L I N S



From left: Susan Tallman, Robert Poss,
Nicolas Collins, Susan Lyall.
Photo by Bill Jacobson

N D: Do you think that with the type of music you perform, you are lumped in a certain way ? Or maybe the way you are packaged ?

NC : One always gets categorized. I am frequently being asked to perform in computer music festivals or exhibit in audio art installation shows. People like labels. Business likes labels. Businesses won't market something they can't label. Buyers to a lesser degree perhaps also will not buy what is unlabeled very often unless they are adventurous. I feel I have a style based on certain beliefs about political ecology of sound. Having studied with Alvin Lucier, worked with David Tudor, and having two records out on Lovely has definitely lumped me with one particular group and the associations are pretty strong with that group. But then again one of those records was reviewed in Musician and Guitar Player Magazine and established some kind of pop credibility for some of my work that is not very common within the aforementioned group. Similarly some of the production work I've done for bands has brought me into that exposure. The work that I do with microcomputers has me performing in computer music festivals, but I don't think of myself as a computer music composer, because I don't use computers in all my pieces and in most of them they are in a subservient role. They are just there like any other piece of hardware or equipment. Also lately I've been collaborating with improvisational musicians like Peter Cusack who's a British guitarist and Robert James who is a New York based composer working off of sound effect tapes. So that brings along another set of connotations. Finally putting out "Devil's Music" on this small relatively unknown label, which is Trace Elements, was an attempt in a sense to test market a product with fewer associations. That is to say it was not Lovely, it wouldn't be seen presumably in the context of those other records and we tried to diversify the promotional mailing list to get it to people who might not otherwise be familiar with my music. But all in all it's a question I don't think about terribly much except that I don't miss having a group that I can be very strongly identified with to the exclusion of others and generally speaking feel that if I am going to be known by the company I keep I'd just as soon have as diverse amount of friends as possible.

N D: Have you done many radio pieces ?

NC : Several. Some of my earlier pieces used very odd controllers to retune radios. One in particular, I think it was gloves that had mercury switches on them and as you moved your fingers it would bring in different stations. I also used little AM radios to pick up the internal machine cycles of a microcomputer while it was running. Whatever program it was running it would add like an additional voice to everything else that was happening in the piece. It's actually a very lovely sound and it is one of the first ways people actually got music output from computers which was by sitting radios on top of the CPU section and listening to the timing loops that were taking place inside the machine. Lately I've been using radio more and more for chance source material and for generating certain kinds of controlling rhythms for pieces. I have a tuner that I work with at the moment, it's just an inexpensive digital hi-fi tuner that I've modified to scan through the dial like the ones you get in cars. I can set how long it sits on each station before it moves on to the next. When I'm working on a project and I need a sound source to listen through circuitry or I just want some background music or when I am working on soldering up something or writing letters, I'll put it on a scan mode so it will move on every ten seconds or so and I get this instant total culture radio portrait of the moment. You can hear the full dial going round and round. But I can also set the same radio so that it will only hold for a fraction of a second on each station before it flies on to the next, and I get these short sharp snaps of sound with the rhythm determined by the distribution of the stations across the band and the amount of silence between one station and the next as it counts up. I'm using this in a number of pieces now to generate a rhythm pulse and these snaps of sound like percussive sound material. As with my other current radio piece "Devils's Music", it has a nice regional sound quality to it which is that the tempo of the piece will vary radically from location to location. Here in New York which is very high density for radio stations, it's very up tempo cause it is constantly hitting stations as it scans up, whereas other parts of the country might only have six or seven stations coming through the radio and you have these very long pauses between them as it scans up.

N D: Do you like performing live and touring ?

NC : Yes, last year I probably gave 15 to 20 concerts. I have to fit them around a day job that fortunately is flexible enough to give me time to take off. I like making records because they let me reach a much larger audience than I can I can just by doing concerts. College airplay in particular has been very good, but the records are very special versions of the

pieces and not recordings of performances and they are certainly not substitutes for performances. Most of my pieces are propelled by the variables and variety of performance. Besides, records are expensive and difficult to make so I try to get out there and play live as much as I can.

N D: What type of set-up do you use when performing ?

NC : I'm of the David Tudor 'table full of electronics school of performance tech'. When I send out my technical requirements for a concert I always specify for a good stereo sound system, a long yellow extension cord, and a big table. I don't use a synthesizer or any single instrument. A program of five pieces might only share one or two pieces of equipment like a mixer in common. The rest of the stuff will be specially proposed and dedicated equipment, often stuff I've built or modified. I sort of have to tailor programming to set up time restrictions that I might have in the space. A single piece like "Devil's Music", can be up and running in 10 minutes. But a program of a more complicated ensemble piece may take up to 3 hours to tech and rehearse just because of the number of little separate objects that are stuck together, and you have to remember how they work and where all the connections go. I must say sometimes the table looks quite ridiculous. A candy apple red micro computer, a couple of cheap rock boxes, a mixer, half a dozen walkmans, a radio, and cassette tapes strewn in a stack that I can grab and throw in when I need them, some very strange looking homemade circuits that are usually packaged in any box that is lying around at the time when I put it together. Inevitably, yards of patch cords connecting everything.

N D: Could you talk a little about your collaborative projects ?

NC : I started collaborating with Ron Kuivila in 1973 when we were students of Alvin Lucier at Wesleyan University in Connecticut. We didn't really collaborate on specific compositions, but on a sort of common conceptual ground. We were talking about what we were working on and sharing ideas. We gave a lot of performances together over the years and we still perform together occasionally. With Composers Inside Electronics, which is a group associated with David Tudor, I've done a number of installations and performances of David Tudor's "Rainforest", which is a large collaborative project that has to be seen and heard to believe. It's rather difficult to put into words. I've done collaborative performances with Peter Cusack and Robert James as I mentioned

before. I've also produced and engineered records for Alvin Lucier, David Tudor, and two rock 'n roll bands- Top Rocket and Western Eyes. The production in these went beyond the sort of classic pushing knobs around: actually working musical uses of recording medium, adding my sort of bizarre automated mixing scheme to pieces, and stuff like that. I will have to say I have never collaborated with another composer in the composition of a piece. It doesn't seem part of my working method at the moment.

N D: Have you built a lot of your own equipment ?

NC : Except for the computers, almost every piece of equipment I use has either been built or modified by me. When possible for reasons of practicality, I try to hot wire commercially available equipment rather than build from the ground up. This includes mixers, digital delays, rock boxes, and effect devices of various kinds, pawn shop guitars, radios, and things like that. Some of these modifications are rather extreme. I recently rewired a digital reverb to do sampling, looping, wave form, freezing, and other things that I know they never intended to build into the device because I actually talked to some of the engineers about the modifications I was doing. On the other hand it's a simple one chip circuit that adds the stuttering rhythm quality to electro harmonic's digital delay that is the core musical property of "Devil's Music". Other things I do design and build from scratch cause they either don't exist which is not unusual considering that some of my requirements are far from what the mainstream music industry thinks of as being musical uses of technology. Or the products are far too expensive, as they are commercially available. An example would be the automation system I built for doing micro-computer automative mixing. The system I built is extremely high quality and quite inexpensive. I would probably be paying \$500 to \$1,000 a channel if I was getting a commercially available system to do the same thing.

N D: Do you keep a lot of found material to be used later ?

NC: I accumulate a lot of material - particularly taped speeches. I'm always trying to get effective political pieces off the ground. But usually I only use a source for one or two pieces, and unlike the approach to favorite sounds that people use when they put together a disc of samples for an emulation or a fairlight or something like that, I'm concerned with context of sounds. A piece, or composition might be built around the associations of a particular sound source, for example, Reagan's speech on aid to Central America and a handful of Latinish pop songs are the core material for "Vaya Con Dios", both in terms of their semantic content and the whole implication of

material. The piece is built around those associations and it would be difficult for me to use the same material in another piece. Similarly the radio piracy aspect of "Devil's Music", in which this material that is coming out of the air and grabbed on the fly. It makes every performance a sonic portrait of a particular location and a particular time. I like to record them just for my own reference. But it would be sort of self-defeating to reuse that material in another performance since it goes contrary to the nature of the piece. Whether I would ever use that material in another piece is, I suppose another question. I like my pieces to be very live and have an element of risk and unpredictability. So I prefer not to over-prepare the sound material that goes into it. That's one of the reasons why the technology is also very different from one piece to the next. I don't have a finite set of instruments or sound sources that I use in my pieces. They tend to vary rather greatly from one piece to the next.

N D: What type of method do you think is best to insure that your music is heard ?

NC : I do a lot of concerts, but touring is difficult to make profitable or not lose at least. Radio performances can reach larger audiences I think and can usually be combined with talking or interviews which sometimes helps pull in otherwise uninitiated listeners to new kinds of music. Records, and to a lesser degree tapes, have the potential of capturing the largest audience and being the most profitable medium. But there are several problems. First off, records are expensive to produce, advertise, and promote. It is very difficult also to get the money back from the stores when they're sold, if they do sell. Also

DEVIL'S MUSIC



NICOLAS COLLINS

importantly, as I've said before, a record is a product unto itself. It is not a substitute for a live performance which happens to be from the angle my music is bound. College radio has been very good to me - the records being played on the air and getting in the hands of curators. The records have gotten me a lot of concerts. But I still think that the primary function of music is to be live rather than to make a record.

N D: Are you conscious of developing certain work for an audience?

NC: I do think about audiences at certain points in the development of pieces. "Devil's Music" was specifically designed to allow for a wide range of venues and audiences. I can tailor the material I sample, the structure, the performance, and the duration - to adapt to clubs and more serious experimental music venues. My guitar pieces were prompted in part by the maxim that to play in clubs you had to 'HAVE A GUITAR AND BE LOUD'. I usually take the character of the audience into account when I program a set, but I don't really think about whether people will like a piece when I'm composing it. I just produce the best music I can. I don't do this stuff simply to entertain or please an audience. I like to provide a challenge of some sort, an interesting one, rather than a painful one I hope, and one that makes you hear things somewhat differently.

N D: You have been musically active for a number of years. Do you think things are better in terms of diversity, or are things worse? Do you think audiences are more receptive to new sounds?

NC: The current technological boom has forced more new sounds on pop audiences than most experimental music audiences hear these days. Audiences are definitely more adept to dealing with weird noise now, but they are not necessarily any more receptive to new musical forms and structures. Fringe movements notwithstanding, pop music is becoming more and more formulaic as industry marketing becomes a more exact and expensive science. Even so called avant-garde music hasn't had a major new structural movement evolve since the phase music period of the late 60's and early 70's: Steve Reich, Terry Riley, Phillip Glass and those people. The scene is much more fragmented now stylistically. With pop music carrying the technological torch, I think that composers have to choose materials more carefully and work harder on composition itself and place thus an emphasis on purely technical innovations than they may have in the last 10 to 15 years. Also, the venues are drying up. Clubs and alternative art spaces are closing left and right. New York City has been hit particularly bad in the last year -

losing 88C, the Kitchen, Limbo Lounge, and places like that. I think that more and more people just want entertainment, they don't want difficult music. There is like a growing conservative trend that way. It's paralleled to the visual art scene at the moment. I think it's a climate. I think it's Reagan. When he took office a sort of anti-cultural cloud began to spread across America. It is more than cutting funding, it is just the whole attitude. We laughed at the French when they made Jerry Lewis a member of the Legion of Honor, but we have Bonzo for President. He sent Fes Parker to Australia when they had their anniversary celebration for the liberation of the South Pacific from the Japanese. And he quotes 'Back to the Future' in his state to the union, a very different approach to culture than I would like to see.

N D: How do you think living and working in New York affects your work?

NC: Born and raised in New York, I've tried living elsewhere, but I'm afraid I'm chauvinistic to the degree that I still think of New York City as the cultural hub. It's tough though. There is a very high cost of living that necessitates a very vigorous day job. But there is still more going on here than there is in most other places I've visited. I may get driven out prematurely by rent increases or the like. But at the moment I can't see leaving permanently until I get tired of overstimulation and feel that my own art and my appreciation of other art won't be hurt by being out of the flow of things here. Living in New York you get rather pragmatic, unlike college, or living in the country. I don't have all the time in the world to work on pieces. I have this queue of pieces backlogged in my mind and note form and they are waiting to be developed. Some I can't even think of starting because I know they would require such large blocks of time that I do not have available at the moment, particularly certain kinds of complex computer based pieces that require a lot of programming. It is one of the reasons why I do a lot more hot wiring now rather than building circuitry from scratch the way I used to. It saves a lot of time and it also has a nice ecological quality to it. As I mentioned before I seem to have a natural preference for using available technology whenever possible instead of reinventing the wheel.

N D: What sort of process do you go through when you are developing a piece of music for record or performance ?

NC : Composing a piece for a record is very different from composing a piece for live performance. A record is frozen so you can't rely on spontaneity the way you can in a live performance. The element of risk never comes across in the same way. On the other hand it can be more tightly crafted and you can multi-track, remix, edit, and think about it a lot more than when a piece is just flying out in performance. Also you can target a record for the dance floor, the New Age market..you know, things like that which might not be able to hit through performance venues. With these various considerations in mind, I really sort of recompose pieces when I do them for record - if they are a live work. The record "Devils's Music" is a good case in point, it's extremely different from live performances, where the live performances tend to wander through a broad range of materials. The two sides of the recorded version tend to focus very tightly on two different kinds of music, one for each side.

N D: What type of benefits and problems do you think there are in being a solo composer, than being with a group or ensemble ?

NC : Whereas I do compose for my own ensemble, I've only done a few truly collaborative performance projects. I mentioned these earlier. I like the control that comes with solo composing from want of a better term. From most experiences, I'm rather suspicious of the pseudo democracy that is promoted as being present in most bands. I think there are very few cases of truly collaborative compositions historically or at the moment. I think that most of them break down into very clear cut distinctions. Although I have no sympathy or great interest in improvisational music, really good ensemble improvisation impresses me very much. Some of the stuff I've seen done with John Zorn, George Lewis, Christian Marcus, and some of these people as well as groups I've worked in. Having done some work with a few of these people, I hope to expand my involvement in this area. I think that from a collaborative standpoint, it's structured improvisational work that probably has the greatest chance of having a successful outcome. In that context, I would probably be able to work much more effectively than sitting down with another composer and trying to crank out a piece.

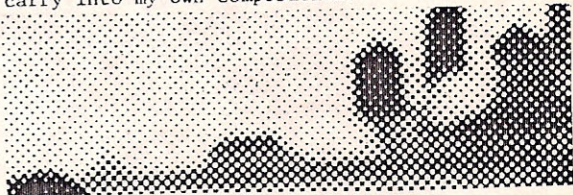
N D: Have you had, or would you like to have, your music used with other media ?

NC : Well I do want to do a video, videos as they are called now, of one or two of my pieces in collaboration with video artists of some kind. In particular I want to do a version of "Devil's Music" using video imagery and video sound. I would also like to do sort of pseudo documentary video projects on a couple of the

ensemble pieces, cause they are sort of unwieldy, and they look good. In the interest of distributing my music to the largest number of people, I would be very happy to contribute to appropriate work in other media. But I will say I am rather wary of using any music, including my own, simply as a backdrop for another art form. This is one of the real problems with a lot of film music, and to a certain extent, a lot of music for dance.

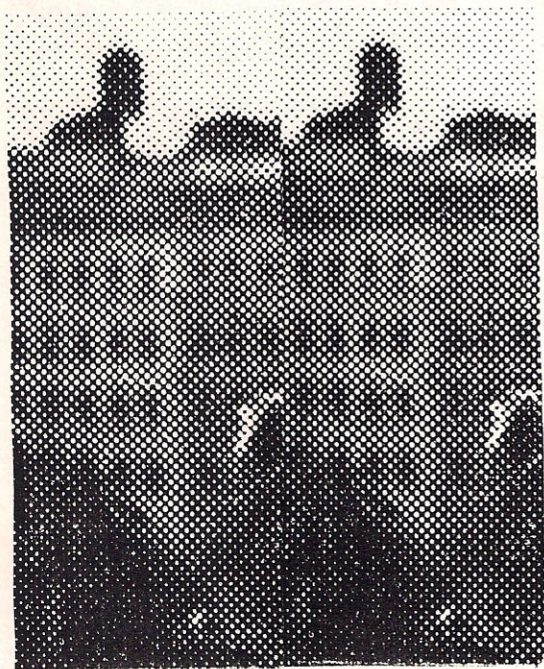
N D: Could you think of some music that perhaps you are influenced by ?

NC : Yes. Obviously Alvin Lucier, who I studied with; Christian Wolff - his work from the early 60's for ensembles. He has a very interesting notation for coordinating ensemble interaction that I find is some of the most political music that exists - in terms of social models expressed in ensemble. David Tudor, who is sort of the original live electronic music composer, the first guy to build his own circuits. He has an approach to using circuitry that I find very inspirational - something that you don't find in many other composers. Cage's work, particularly certain of his writings and his electronic pieces like "Imaginary Landscape for Multiple Radio", inspired me greatly and "Cartridge Music", which I consider to be the seminal piece of live electronic music. Also, a magnificent utilization of the lowest of technology to produce the lushest of sounds, particularly given the time at which it was done. Then there is a category of musics that intersects with my own compositional life, but not in a way that is exactly a question of influence, but more one of admiration. These musics I have a great love for and fascination with, but I have not really figured out how I can actually get to the point that they could even influence me because they are so beyond what I am capable of doing, usually for cultural reasons as much as anything. These include in particular certain kinds of world music. Peruvian brass band music is something I've been listening to a lot lately. It has these extremely complex rhythmic cells taking place in it. Music from the Solomo Islands, vocal and percussive music, and Bulgarian music primarily for the vocal tunings that they do on it. Again this is stuff I listen to. I have incorporated some of it, in various ways, in a couple of pieces. But as I say, it is more a question of admiration than actually being able to learn a specific thing from it that I can carry into my own composition.



N D: Any additional comments ?

NC: Although I work very heavily with technology, electronics, microcomputers, and reasonably current, not necessarily the cutting edge, but reasonably current technology, I nonetheless feel there is a certain danger in it and I'm beginning to see that for all the advances and sort of ground breaking work that has been done in music in the last 10 to 15 years, that have been in a sense, propelled by the electronics revolution, certain things might have slipped by the wayside. As I mentioned, pop audiences are getting much more used to a wide variety of sounds. The sonic textures of records being put out today have an incredible range, but as I say the music seems to becoming more formulaic. In new music and sort of the compositional implications of these machines, I think that one of the problems is that computers and electronic circuitry, but computers in particular, are very good at fine detail by doing a lot of things very quickly. As a result, they tend to pull one's attention down toward small fragments of time. What they don't seem to be naturally good at is the bigger picture, structuring time and formal considerations. I think composers have been suckered in by the computers and by technology at the expense of thinking and working on the large structural and formal concerns. Instead of dedicating as much time towards sonic experimentation, I think it is time now to retrench and work much more on other aspects of compositional craft like structure. ■



UPCOMING PROJECTS N D

N D 7 is to be out towards the end of August. We sent out notices to various people around the globe to submit something on cassette. The idea is to have a magazine format. We will see what happens. Should be fun either way. So far we have received around 20 tapes including: Die Form(France), Paul Thomas (Aust), MinoY(USA), Ladd-Frith(USA), Joke Project(Japan), Andre Stitt(UK), Paul Hurst(Aust), R. Maggi(It), and many others. There is still time to submit. If your contribution arrives late, we can still use it on an upcoming project with A/a. So please contribute your sounds, voice, surroundings. The format is free. Please limit your time to around 5 minutes.

N D 10 is still very much in the planning stages. Our hope is to make this issue a video tape. Persons and groups interested should send us either BETA or VHS tape with whatever material you wish. More or less we hope to present a lot of various material in all kinds of formats. If you do not have a US system then write to us and we can work something out. Or if you can not afford video or have access to equipment then perhaps shoot it on 8mm and then transfer it. Anyway if interested then just write us and we can work out the details together. Could be a lot of fun. This will be planned for around 1987 (late). Will keep you posted.

Megamagumusic c/o Flori Carones Alberto, c-80 Garibaldi, 27, 28044 Verbania Intro-No- ITALY. They publish 'DOPO' magazine/tape. Send your submissions, information etc. **Open System Project** is put out every two months. c/o Alain Croibie, rue des champs 50, 6-4020 Liege, BELGIUM. Send them your product, information. **Silly Talk Behind the Iron Curtain** Issue 3 contains NWW(of course), Cabs, Third Mind, SPK, and Whitehouse. K. Kudla, Box 161, 64-920 Pila 1, POLAND. In Polish and English. The new CTI bulletin is out. Send a couple of IRC's to BM CTI, London WC1 3XX ENGLAND. Contains information on Chris and Cosey's USA tour as well as upcoming and past projects. **P R A** c/o Guy Giguere 7760 Ave, Chambard, Charlesbourg Quebec CANADA G1H 4G6. Contact them to meet contacts around the globe.

A H I S T O R Y

RECORDINGS

- Devil's Music, Nicolas Collins, Trace Elements Records, 1986
- Devil's Music, Nicolas Collins, on Tellus Cassette #9 ("Music With Memory"), 1985
- Pulsers/Untitled, David Tudor, Lovely Music, 1985
Engineer
- Let The State Make The Selection, Nicolas Collins, Lovely Music 1984
- Western Eyes, Western Eyes, Trace Elements Records, 1984
Producer
- Going Out With Slow Smoke, Nicolas Collins & Ron Kuivila, Lovely Music, 1982
- Music For Solo Performer, Alvin Lucier, Lovely Music, 1982
Engineer
- Security Risk, Tot Rocket, Trace Elements Records, 1981
Producer
- Water Works, Nicolas Collins, color videotape, 1980 (with Shalom Gorewitz)
- Bird and Person Dying, Alvin Lucier, Cramps Record, 1976
Electronic performance

MAJOR PERFORMANCES AND INSTALLATIONS (New York City unless noted)

1985 Anti-Club (Los Angeles), Het Apollohuis (Eindhoven), Chandelier, De Ijsbreker/STEIM (Amsterdam), KBOO (Portland), KCRW (Los Angeles), KFAI (Minneapolis), KNPR (Las Vegas), Lhasa Club (Los Angeles), The Love Club/Lismar Lounge, New Langton Arts (San Francisco), Portland Center For The Visual Arts (Portland), Samaya Foundation, Soundworks (Seattle), Vrije Universiteit Brussel (Brussels), Walker Art Center (Minneapolis), Western Front (Vancouver)

1984 Alternative Museum, BACA, CCNY, The Clocktower, Experimental Intermedia Foundation, Fourth Annual Symposium on Small Computers in the Arts (Philadelphia), De Ijsbreker (Amsterdam), MIT/Hayden Gallery (Cambridge), Musicom 84 (Rotterdam), New Music America (Hartford), PSI, Real Art Ways (Hartford), Roulette, Tomkins Square Public Library, De Vleeshal (Middleburg, Holland), Wesleyan University (Middletown, CT)

1983 Castelli Uptown, Lovely Music Festival, Media Study/Buffalo (Buffalo), New Music America (Washington), PASS, PSI, Roulette, WBAI

1982 Bellevue Theatre (Amsterdam), CBGB, 55 Mercer Gallery, The Kitchen, Media Study/Buffalo (Buffalo), PSI, Sonorita Prospettiche (Rimini), Stedelijk Museum (Amsterdam)

1981 Neuberger Museum (Purchase, NY), New Music America (San Francisco), PASS, Real Art Ways (Hartford), Wesleyan University, Whitney Counterweight

1980 The Kitchen, PSI

1979 Concord Hotel (Kiamesha Lake, NY), 80 Langton Street (San Francisco), Experimental Intermedia Foundation, Millenium Film Workshop, PSI, Wesleyan University

1978 The Blind Lemon (Berkeley), The Merce Cunningham Dance Studio, The Kitchen, Media Study/Buffalo (Buffalo), Summer School of Film/Media (Buffalo)

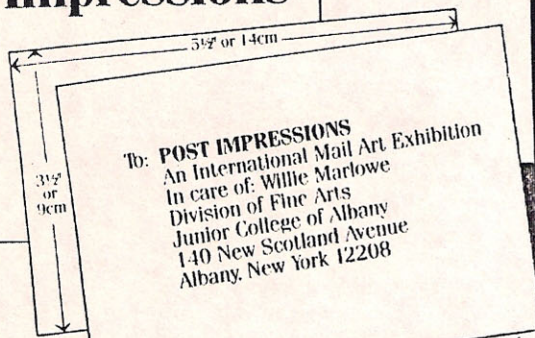
1977 Ayton Basement (Newcastle-Upon-Tyne), The Beethoven Music For The Millions Festival (Arnhem), Centre Culturel Americain (Paris), Spectro Arts Workshop (Newcastle-Upon-Tyne), Universidad Nacional Federico Villareal (Lima)

1976 Amherst College (Amherst, MA), Ayton Basement (Newcastle-Upon-Tyne), Butler's Wharf (London), Wesleyan University

1975 Brown University (Providence), Currier Gallery of Art (Nashua, NH), Dartmouth College (Hanover), Massachusetts College of Art (Cambridge), Ohio University (Athens)

T X

Post Impressions



Artist's name and address should appear on the front of the card

T h e m e : o p e n

NO FEE - NO RETURNS - ALL WORK EXHIBITED
DOCUMENTATION TO ALL PARTICIPANTS
Media: Any media on a U.S.A. 14c postcard or same size
3 1/2" x 5 1/2" or 9 cm x 14 cm

DEADLINE: November 3, 1986
Show continues through Dec. 4th

Reception: 4:00-6:00 p.m. November 11

Fireplace wing of The Student Gallery
Junior College of Albany Campus Center Room 101

INFORMATION

stuff we nearly forgot to list and mention:
Pandemonium put out by Jack Stevenson, 171
Auburn St #11, Cambridge, MA. Excellent pub
which contains interviews with Al Goldstein and
John Waters(great reading). Also letters from
Charles Manson, William Burroughs, and from
Charles Bukowski are printed. Cost is \$ 7(US).
MAIL ART SHOWS :No Fee, No Jury, No Return.
"Hommage A" Deadline 8-31-86
Send to Luc Flerens, Hoofdreakteur Parallel,
Boterstraat 43, 2930 Hombeek - BELGIUM.
"Last Dance" Deadline 8-26-86. Send to
Neutral Ground, 1651 Eleventh Ave, Regina, S K
CANADA S4P 0H5.

MRC QUIZ 5 - THE INTERVIEW

All answers will be printed exactly as we get them,
so please type or neatly print your answers. Also
include a small graphic or photograph of yourself.

WHO ARE YOU.

WHAT DO YOU DO

WHY DO YOU DO IT.

LIKES

WHY

DISLIKES

WHY

**ANY OTHER QUESTIONS YOU'D
LIKE TO POSE TO YOURSELF**

Here's the time to promote yourself. All answers
will be printed in Hare/Hunter/Field 3

**banned
PRODUCTION**

BOX 323

FREMONT CA

94537

REVIEWS

The Haters contact: Bloedvlagproduct, Rozengrache 1A, 1502 SH, Zanddam, Holland. Unrelenting with no room to breathe type sound. A c-60's worth as well. Tracks include: Feckent, Whippings, Radio Nergens, Scheuren, Breken, and Explosies.

X Band 'Pleasures of Life' a four track ep with tracks: NCT, Behind the Wall, Moondog, and Stop this Now. Contact: 308 Vantage Point Ln #41, Tallahassee, FL 32301. More of a 'hardcore' sound at best. Great heavy guitar at times though much of the time it's buried. This band probably does well live.

X Ray Pop "DS/El Gato" Their single that I know of. More of a dreamy/spacy sound than the previous two. They only put out 1,000 of each of their singles. They also have a cassette out now available from Sound of Pig for \$ 5.00. The singles are treasures. Contact: Pilot, rue de L'elysee, 37000 Tours, France.

Algebra Suicide "An Explanation for that Flock of Crows" Four tracks on this excellent ep. Another treasure. The track 'Somewhat Bleeker Streer' is a killer. Lydia Tomkin's voice and lyrics are like a whip. Really looking forward to their new material. Contact: Po Box 14257, Chicago, IL 60614-0257.

Croiners "Music to Listen to Other Tapes by" c-60. New tape from Jim Tapes, 66 Edna Ave, Levittown, NY 11756. Excellent sound quality full of a wide range of electronic pieces. Not only can you listen to other tapes, but clean house, read, or whatever else. Like having a sound sculpture inside your very own home.

Scary World a compilation from Sound of Pig Music Contact :28 Bellingham Ln, Great Neck, NY 10010. This tape includes : Room 291, No Unauthorized, Monochrome Bleu, Josef K Noyce, Le Syndicat, Psyclones, Blackhouse, Skoptzies, Voldkampf, and Minoy. Sounds range from smooth electronics to various effects with tracks to the magic of the psyclones.

Ha ! Ha ! Among the Trumpets another compilation from Sound of Pig. wide range of groups which includes: Herself, Arms of Someone New, F J M Lopez, NoMuzic, 37 Pink, Zusammenwaschen and Linda Tactica, John Wiggins, Dega-Ray, La Otra Cara de un Jardin, Psycho-drama, The Horse He's Sick, Blackhouse, R S Pearson, and Man's Hate. Tons of sounds packed into this tape.

Dog as Master / If Bwana "An Organized Accident" Sound of Pig Music. Distorted voices along with tree stripping machine sounds, make this extreme listening. side two is more post/industrial type of sounds. C- 45.

Intimate Obsessions 'Assassin/Why Can't I' 12" Third Mind, 20 Spire Ave, Tankerton, Whitstable, Kent, England. This is well produced but a bit limited to dance-rock. "Why Can't I" is more impressive than the discofied histrionics of JFK's murder on "Assassin". The one musician seems to have his hands full and does an admirable job. Excellent mixes never know quite when to end.

Bushido 'Voices/Time and Time Again' 12" Third Mind. I've come to appreciate the guitar and vocal qualities of this group. This is on the bland side for them. Could have chopped the remix of "Voices" and released as a 7".

Eden's Rebels 12" ep from ESYNC Records, Po Box 380621, Miami, FL. what's so rebellious about standard R & R metal pop songs about banging girls and hanging out? These rebels are a 6-member, hardworking band from Florida. Probably better as live stuff; the wax versions don't fulfill the songs' claims to wildness and trouble.

Velvascure - "Human Element" 12" ep (ESYNC) Another product of ESYNC (biggest-sleeve-logo-in-the-world) Records; mildly interesting. Touches on some big topics: TV's and machines take over this Western World (in which, everyone can become wealthy) Generously produced.

Conveniencs - "Victims of Convenience" Lp Contact: Po Box 66461, Amf O Hare, IL 60666. Lotsa electronics here, and some exciting spectrums of jazz and haunted house drama. I like the somewhat unconventional mix of machines with piano and percussion. At times, the ceaseless pattering of drumbatties made me irritable.

My Dad Is Dead - lp from St Valentine Records, Po Box 79116, Cleveland, OH 44107. This is highly ambitious; 13-tracks, all performed solo by Mark Edwards as he accompanies himself in everything. For the most part he is a good songwriter. There is something lonely and sad mixed in with his humor.

Booed usic at the No Business as Usual Benefit. This was the 5th anniversary of what was left of the Baltimore Underground Telephone Network. Lots of effects with tapes and phone calls. Anyway you will have to get a copy - no way I can describe it especially at this hour. Widemouth Tapes, Box 382, Baltimore, MA 21203.

Theatre of Ice "Mouse Blood" A sampling of tracks and some unreleased one as well from 1983 to 1985. Excellent sound the whole way through. Sort of like a cult movie soundtrack. Good overview and great to listen to with all the lights out. Could be a good soundtrack for Andy Milligan's "The Rats are Coming". We also received **"The Resurrection"** by the same group. Really love the range of sound and effects. Really beautiful in parts and the way it flows from track to track. The Demented Mind Mill, Po Box 2262, Provo, UT 84603-2262. They are also looking for other bands to add to their label. Other bands include : The Third, Oblivion Now, and the Rides.

Robert Poss "Sometimes" Trace Elements, 172 E 4th St Suite 11 D, NYC, NY 10009. Eight tracks on this great tape. At times like a 'Let's Active' sound, especially on the track "Throne of Blood". Anyway I've really enjoyed this tape. Excellent package of sounds.

Drop It "History of Unheard Music" Harmonic Ranch, 59 Franklin, NYC, NY 10013. Excellent sound quality tape from various collaborators and artists. wide range of sounds and equipment used. Really bizarre at times, "WHAT?" Anyway get a copy, you'll dig it. Lots of fun to put on at parties where everyone keeps asking, "What the HELL did you put on !?". Great fun.

The Haints "Group Therapy" c-60. \$ 6 postpaid from Minoy, 923 W 232 St, Torrance, CA 90592. This is in the same sort of vein as Mnemonists, Roland Kayn. Minimalist structured type stuff. Side B floats along with mellow electronics.

New Art No 1 P. Zincken, Rozengracht 1A, Zaandam 1506 SH, Holland. This one makes you feel as if you are in hell. Extreme from start to finish. Some groups I've never heard of including: Nails ov Christ, Hollow Sweet, The Haters, Yuryen, and Arvid Tuba.

Tape Report No 1 from Die Ind, Freistäterstrasse 237, A-4040 Linz- Urfahr. Austria. Excellent tape along with booklet. Tape varied in sound from extreme to rhythmic electronic. Includes: Psyclones, Monochrome Bleu, Controlled Bleeding, Viscera, Schlafengarten, Josef K Noyce, and Rik Rue.

Nicolas Collins "Devil's Music" Trace Elements, 172 E. 4th st. Suite 11 D, NYC, NY 10009. Both sides of this Lp use fragments of radio broadcasts that have been digitally sampled, looped, and treated in various ways. Side one is based mainly on dance type music and vocals, while side two uses classical and easy listening music as material. A lot of interesting sounds come out of this. The dance side at times seems to run pretty close with the sound of 400 Blows(UK)- or at least some of it. Anyway a treat for your ears.

Paul Thomas Media Space Po Box 152, Inglewood W.A. Australia 6052. Nice package with a c-10 cassette which consists of mainly electro-acoustic soundscapes to accompany slides. Package comes with graphics. Great package all in all.

Power Electronics (Tellus # 13) c/o Harvestworks, 16 W. 22nd St, NYC, NY 10010. If you enjoy noise artists, Power Electronics is right up your alley. Well structured works here. Includes: Maybe Mental, Merzbow, If Bwana, Controlled Bleeding, F/i, Coup De Grace, Blackhouse... They take power - recommended. C-60. Tellus also asks for submissions for future issues, so send them your stuff.



Reviews by Bill Yagear, Martin Scales. and Dan Plunkett

INFORMATION

BorderLines Bethune College, York Univ, 4700 Keele, Downsview, ONT M3J 1P3 CANADA. \$ 4.50 per issue. Contains a variety of articles. Printed on large format. Excellent reading and a great source for Canadian contacts and content.

Lightworks Po Box 1202, Birmingham, MI 48012. \$ 4.00. Number 17 contains Skip Bolen, articles on Sky Art, Mail Art, Suzy Lake and lots of contacts. Great interview with Survival Research Lab. Back issues available also.

High Performance 240 S. Broadway 5th floor, LAs Angeles, CA 90012. Issue 32 covers Bob and Bob, Canadian Performance, as well as reviews of shows and listings. excellent and essential source. Also last issue with Linda Burnham as editor.

Unsound 801 22nd St, San Francisco, CA 94107. Issue 3/4 covered Nocturnal Emissions, Nurse with Wound, John Duncan, Club Moral, John Zorn, Musique Brut, and much more. Great reading and lots of information. A good listing of contacts.

Non-Stop Banter 16700 s 94th Ave. Orland Park, IL 60462. Excellent magazine which continues. Each copy \$ 1.00. Last four issues have covered Get Smart!, Soul Asylum, Salemn 66, Naked Raygun, Hüsker Du, Flestones and many others. Covers its ground well. Subs are \$5.

Objekt Po Box 967, Eureka, CA 95502. Put out by Ladd-Frith. Continues to cover lots of obscure records and tapes. Excellent for contacts and sources.

Grey/Green put out by Greyscale Po Box 55502, Tuscon, AZ 85703-5502. Number 3 contains F/I, Coup De Grace, Rik Rue, and 37 Pink. Loads of contacts as well.

Artitude Carl Howard 209-25 18 ave, Bayside, NY 11360. Excellent coverage in newspaper format. Back issues available as well. For 50 ¢ you can't beat it. Amount of material covered in the last months has been excellent.

Offense Newsletter Po Box 12614, Columbus, OH 43212. This has survived tons of other magazines. It still continues. Lots of reviews, contacts, and some interviews. Great source for contacts as well. Information on upcoming tours and other info.

Box of Water put out by Steve Perkins. 135 Cole St, San Francisco, CA 94117. Printed submissions from various mail-artists and the like. Also an excellent listing of publications, tapes and reviews. Good source for other contacts.

Spiegelman's Mailart Rag Number 3 contains a 1984 mailart event listing, mail art news and notes as well as letters. Excellent guide and source. Loads of information for the unexposed. 1556 Elevado St, Los Nageles, CA 90026.

Collage 1765 N Highland Ave Box 749, Los Angeles CA. Issue one contains Nina Wise, Paul McCarthy, Catherine Hardwicke, and reviews. \$ 2.00. Not sure at this point but they might have other issues out by now.

Feminist Baseball Po Box 9609, Seattle WA 98109. Number 2 contains an interview with Allen Ginsberg plus various poetry and fiction by contributors. Lots of good reading. Only \$ 2.00 postpaid. Also good overview on Nicholas Roeg.

A U (Art Unidentified) got this from Ryshue Cohen. Large soft cover book which has a page for over 100 artists with photo of work and artist and also the address and phone number. Plus also included is an overview of the history of A U. Excellent source and documentation. Glad I got this!

Fifty Elvis Fans Can't be Wrong Another magazine put out by Alessandro Aiello. Via Cervignano 15, 95129 Catania Italy. This continues to be a great guide of contacts and information. Text in English and Italian. Lots of great stuff here.

"Southwest USA Decentralized Worldwide Mail Art Conference" will be held at the Dallas Public Library Spetember 20th. For more information write Jon Held Jr 'who sometimes wonders what it is all about' or so he says.

Studies in Capital Punishment- Deadline 12/31/86. All exhibited, documentation, and acceptance. Send to Jape Iros, E. Stud Farm, 429 Hope St., Tarpon Springs, FL 33589.

Silent But Deadly Po Box 7713, Ann Arbor, MI 48107. Cassette label-send IRC or SASE for a catalog. Groups: Inserts, GKW, Special Ed and others.

Canadisc Paul E Com eau, Po Box 142, Saulnierville Nova Scotia, Canada B0W 2Z0. Send for their excellent catalog. Lots of obscure Canadian stuff a bit of everything.

Home Recordings Po Box 4071, Bloomington, IL 61702-4071. Send these guys your tapes and records and they will play them on their 'out of order' show on WESN 88.1 FM.

So Called Po Box 917, 2501 CX The Hague, Netherlands. Various contributions from mail-artists. Nice package. Write for details.

Schism Number 12 put out by Janet Janet 135 Cole St, San Francisco, CA 94117. Little booklet of a monkey tail. Send a couple of stamps or trade.

Interchange 14 Hartley St, Senton, Deuaval, Whitley Bay, Tyne and Wear, England NE25 0AA. Excellent two booklet project. Contents: Alvin Lucier, Whitehouse, O.R.A., Dark Star and tons of contacts and items of interest. Write for price information and what is still available.

Factsheet Five Mike Gunderley, 41 Lawrence St, Medford MA 02155. \$ 2.00 an issue. You can spend hours going through one of these. Hundreds of magazines, and contacts listed. Send Mike your product. An essential guide. Better than the yellow pages.

ZBS Cassette Adventures RR #1 Box 1201, Fort Edward, NY 12828. Send for the catalog and find out. we can't tell you everything.

Stooge's Funny Farm 154 Skagen Court, Bolton BL1 2JH. Home of SF tapes. Send IRC for list. Looking for other bands for compilations.

Stride 80 Lord St. Crewe, Cheshire, CW2 7DL. Send IRC for their list. We received 'Stigmata Junction' by Thomas Wiloch. Excellent booklet of prose and collages. Glad to get a copy of this. **Stride** also puts out their own magazine. You can also contact Thomas Wiloch, 43672 Emrick Dr, Carter, MI 48187.

Idirizzor Giancarlo Toniutti via Sistiana 29, 33100 VDINE Italy. They put out an extensive catalog of LP's, tapes, and magazine. Lots of obscure items. Send a couple of IRCs for their catalog. Also send them your product to see if they will help distribute.

Funhouse A contact list. Contact Lang Thompson, 2111 University Blvd. E. Apt 33 Tuscaloosa, AL 35404.

Letter Bomb Norman Conquest, Box 1049, Bridgehampton, NY 11932. Post Office Love and other reading and looking. Write to see how to get a copy.

Cthulhu -Records c/o R. kasseckert, Im Haselbusch 56, 4130 Moers / 2, West Germany. Send an IRC for their catalog - Vox Populi, Compilations etc... .

Xerox Sutra Editions - 1341 Williamson St, Madison, WI 53703. These people have a lot of nice publications. Also they have a lot of projects going on so write them for more info. One publication which we have received is "Anti Isolation" which is full of contacts, reviews, and various art work. Nice booklet. Send them a couple of stamps for their catalog.

Broad Broadcasting Bureau - Tronderudvn 30, N-3550 Gol Norway. A music company that releases tapes and publications. If you don't have any friends in Norway here is a start.

Contact Lkst Of Electronic Music (CLEM) Po Box 86010, N Vancouver, BC Canada V2L 4J5. Send Alex your product and he will list you and also give airplay on 102.7 FM Co-op radio. CLEM is an essential guide for contacts. Also ask for the CLAS catalog. Various Lps and tapes.

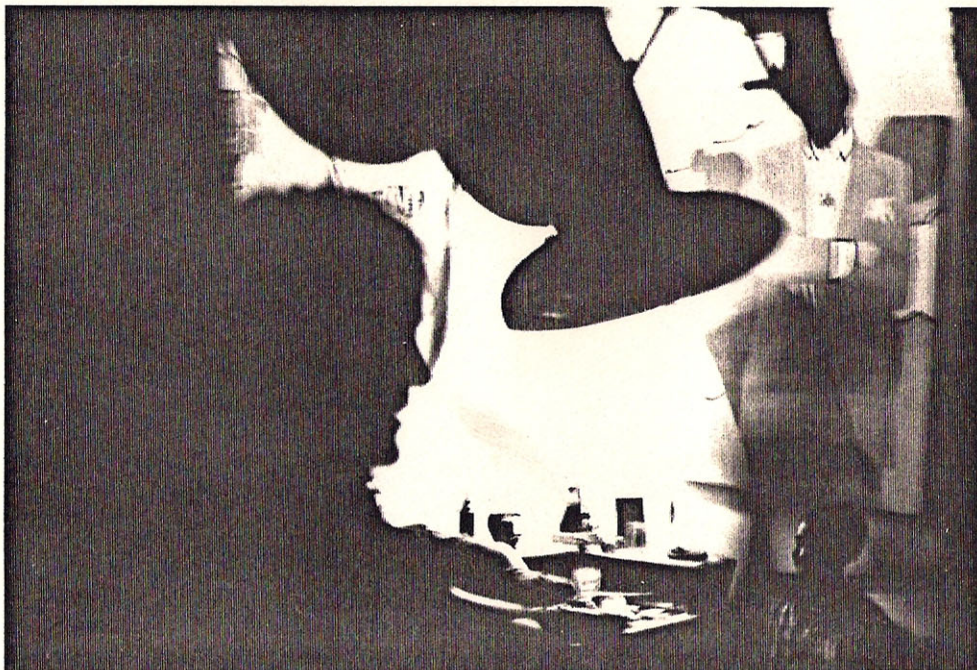
Lame Brain 2nd Floor, 2215 S Ford Ave, Chicago, 60616. Small magazine with contents by various contributors. Send submissions and product.

Micrart Group VZW Antwerpsesteenweg 391, B-9110 Gent, Belgium TEL: 091/29.13.12. They carry independent Belgian bands and comilations. Nice catalog. Send a couple of IRCs.

Copy-Left Manfred Vanci Stinemann, dufourgstrass 132, ch-8008 Zdrich, Switzerland. Size 21x30 cm. No deadline, no jury. Work is dedicated to: 1) Pornography 2) Individual Anatomy 3) L'Homme Machine. Send as much work as you like all those that participate will receive the volume which contains their work.

Insane Music Contact Alan Neffe, 2 Grand Rue, B-6190 Trazegnier Belgium. Send for their catalog. Include a couple of IRSC. Loads of cassettes and other products.

t e x a s



N Thanks to all those that continue to write and who have submitted to **N D**. Information and contributions are always welcomed. Backissues are available as follows : **D**

N D 5 - interview and booklet with Andre Stitt. Also an interview of Kurt Kren by Paul McCarthy. Articles and information on: Produktion, Die Ind, Pat Larter and other contacts and information.

N D 4 - interview with Günter Brus and articles and features on Media Space, Die Form, Architects Office, and other material as well.

N D 3 - interview with Paul McCarthy, Brakhage in Austin, Nocturnal Emissions tract, contacts and other items.

N D 2 and **N D 1** are no longer available.

Issues are available for \$ 2 each postpaid. Outside USA and Canada ad \$ 1 . Subscriptions are \$ 5 for the next three issues. Again \$ 1 if outside USA or Canada. This does not include **N D 7** which will be a cassette tape. Write for price and more information.

PO BOX 4144 AUSTIN TEXAS 78705 USA

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VIEW